

Presented at Carnegie Hall by
MidAmerica Productions, Inc.

1,494th Concert Worldwide, 1,156th in New York, 701st in Carnegie Hall

Peter Tiboris: Founder, General Director, and Music Director
John Rutter, CBE: Conductor Laureate

“To play a wrong note is insignificant; to play without passion is inexcusable.” —From the letters of
Beethoven, 1825

Sunday, June 23, 2024 at 2 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Ensemble Spotlight Series

Northern Colorado Youth Orchestra

KIRT N. MOSIER Overture to the Wind
(b. 1963)

Andrew Mendizibal, Conductor

PYOTR ILYICH Andante Cantabile from String Quartet
TCHAIKOVSKY No. 1 in D Major, Op. 11
(1840–1893)

Joshua Greiner, Conductor

OTTORINO RESPIGHI Selections from *Ancient Airs and Dances*,
(1879–1936) Suite No. 3
 III. Siciliana
 IV. Passacaglia

Kristin Rangel, Conductor

CHRIS PILSNER Interstellar Dreams (World Premiere)
(b. 1986)

Daniel F. Smith, Conductor

INTERMISSION

Please hold your applause until the end of multi-movement works.

New England Symphonic Ensemble
Preston Hawes, Artistic Director and Concertmaster

JIM PAPOULIS Give us Hope
(b. 1961)

AMY C. BURGESS Music Is Indeed
(b. 1984)

BOB CHILCOTT *A Little Jazz Mass*
(b. 1955)
I. Kyrie
II. Gloria
III. Sanctus
IV. Benedictus
V. Agnus Dei

MOSES HOGAN Music Down in My Soul
(1957–2003)

Roberta Q. Jackson and Debra D. Burgess, Conductors

Participating Choruses

Aurora Chorus, Portland, OR (Rebecca Parsons, Director)
Palmetto Girls Sing!, Greenwood, SC (Amy Fennell, Director)
Portland Symphonic Girlchoir, Portland, OR
(Roberta Q. Jackson and Debra D. Burgess, Co-Conductors)
Portland Symphonic Girlchoir Alumnae, Portland, OR
(Roberta Q. Jackson and Debra D. Burgess, Co-Conductors)

INTERMISSION

R. KEVIN BOESIGER *Songs of Healing and Hope*
(b. 1965)
I. Soli Deo Gloria
II. Here in the Silence
III. Be My God
IV. There is a Balm in Gilead
V. Love Most Excellent, Love Divine!

R. Kevin Boesiger, Conductor

DAN FORREST *Te Deum*
(b. 1978)
I. Praise to the Trinity
II. Prayers
III. Praise to Christ

Don Krudop, Conductor

Participating Choruses

Avery Church Choir, Bellevue, NE (Don Torbett, Director)
Covenant Presbyterian Church, Omaha, NE (R. Kevin Boesiger, Director)
Don Krudop Alumni Singers, Hampton Roads, VA (Don Krudop, Director)
Virginia Beach Chorale, Virginia Beach, VA (Don Krudop, Director)

The Program

KIRT N. MOSIER

Overture to the Wind

“Overture to the Wind” is a captivating musical journey that depicts the dynamic essence of a storm. Opening with a symphonic flourish, the violins weave an enthralling ostinato pattern, foretelling the impending tempest. As the composition unfolds, the first two themes convey the erratic tendency of powerful gusty winds, evoking a sense of tumultuous energy. Transitioning seamlessly, the storm momentarily ebbs into a tranquil interlude, where a solo violin and viola delicately express a melancholic melody, portraying the calm amidst the chaos. In the climactic finale, all thematic elements converge, culminating in a powerful crescendo that mirrors the climax of the storm’s fury.

PYOTR ILYICH TCHAIKOVSKY

Andante Cantabile from String Quartet No. 1 in D Major, Op. 11

The second movement, “Andante Cantabile,” is one of the most famous pieces Tchaikovsky ever wrote. The melody from the midsection became an “international hit” and has become known through various transcriptions to millions the world over, few of whom ever heard it performed in its original scoring. Tolstoy, however, was one of those who did and is said to have been reduced to tears afterwards. The movement is based on a folksong which Tchaikovsky said he had heard from a carpenter.

—Edition Silvertrust

OTTORINO RESPIGHI

Selections from *Ancient Airs and Dances*, Suite No. 3

Ottorino Respighi had two sides to his musical personality. The first embraced the modern world: developing his unique voice, finding technicolor sounds. The second was pulled backwards in time: poring over music from bygone eras.

These two sides were not necessarily at odds. When Respighi transcribed and arranged dozens of 16th- to 18th-century works, he made them speak his own language, repainting intimate textures with vivid modern colors.

Siciliana: A swaying lute spagnoletta (a well-known folksong form) takes the motion of a river, calm at first, full of turbulence later.

Passacaglia: The strums and plucks of Baroque composer Ludovico Roncalli's guitar work is transformed into extravagant string textures. Respighi seems to tip his hat to J.S. Bach.

—Program note By Tim Munro

CHRIS PILSNER

Interstellar Dreams (World Premiere)

I've always had a great affinity for the endless expanse of our universe. The billions of planets, stars, galaxies, and countless undiscovered wonders is a truly astounding thought that both captures our curiosity and amazes us in our small place within it. Before this point, I had never ventured to compose music about the cosmos as it was something I truly didn't know how to describe in music. But that is also when I get most excited about a project as it allows me to discover new sonic possibilities and venture to a new universe of my own. After months of research and expanding my own musical voice, I was able to combine unworldly harmonic progressions with unique textures that paint a musical canvas of our universe. The tempo picks up to then transport the audience into a harrowing and high speed adventure that stretches beyond our own solar system and into an uncharted adventure that we can yet only imagine. It is with great honor to compose this for my friends and colleagues of the Northern Colorado Youth Orchestra and the wonderful students of my home state.

—Notes from the composer

JIM PAPOULIS

Give Us Hope

"Give Us Hope" is from the project *Sounds of a Better World – small voices calling*, a series of songs focusing on children, which examines their world and how small steps can be made to improve it. If we want society to evolve, we need to understand the importance of childhood, and how vital our role should be in doing whatever we can to nurture every child. We should all be aware of our powerful influence on their minds. Through this incredible journey that *Sounds of a Better World* has taken me on, I hope to have somehow addressed these issues and to have embraced the joy that children can bring to this world.

—Notes from the composer

AMY C. BURGESS

Music Is Indeed

In 2009, Amy C. Burgess was asked by Roberta Q. Jackson to write a piece of music commemorating the 20th anniversary of the Portland Symphonic Girlchoir, a chorus she proudly belonged to during her middle and high school years. Her time with the choir was transformative, igniting her passion for composing music. The support and encouragement she received during those years played a pivotal role in her decision to pursue degrees and a career in music composition. For this commemorative piece, Burgess chose a quote from a letter written by Russian composer Pyotr Tchaikovsky to his friend and patron, Nadezhda von Meck, on December 5, 1877. In this letter, Tchaikovsky poignantly expresses how music brought him peace and a sense of purpose: “Undoubtedly I should have gone mad but for music ... Music is indeed the most beautiful of all ... Alone it calms, enlightens ... our souls. It is not the straw to which the drowning man clings; but a true friend, refuge, and comforter, for whose sake life is worth living ... let us give our mortal life to it as long as it lasts.” This excerpt resonated deeply with Burgess and reminded her of the Portland Symphonic Girlchoir’s tireless support of music education. The choir has not only nurtured Burgess’s love for music, but provided friendship, refuge, and comfort to countless young musicians. “Music Is Indeed” is a tribute to the profound impact the Portland Symphonic Girlchoir has on its members’ lives, and a celebration of the choir’s dedication to nurturing young talent and their unwavering support for music as a source of joy.

—Notes from the composer

BOB CHILCOTT

A Little Jazz Mass

In his note on “A Little Jazz Mass,” Chilcott talks about his love of jazz. As a performer with the King’s Singers, Chilcott had the opportunity to perform with artists such as George Shearing, Richard Rodney Bennett, John Dankworth, Art Farmer, and the WDR Big Band, all of whom had an influence on his compositions. The piece was first performed at the 2004 Crescent City Choral Festival, New Orleans, in its original version for upper voices. The Mass follows the usual pattern of the Latin Mass, but without the Credo, i.e., Kyrie, Gloria, Sanctus, Benedictus, Agnus Dei. Chilcott encourages free improvisation on the chord structure in his Mass.

—David Freeman

MOSES HOGAN

Music Down in My Soul

Moses Hogan was a world-renowned African American conductor, arranger, and pianist.

The music that specifically captured his ear was the unaccompanied spiritual arrangements. Moses Hogan wrote “Music Down in My Soul” for the Sixth World Symposium on Choral Music and was premiered by the Michigan State Children’s choir, “Music Down in My Soul” is a gospel praise song inspired by “Spiritual Over My Head.” This work is indicative of the gospel style and tradition in that directors will often improvise with the tempo and the scored rhythm. They allow the text to drive the music. Hogan utilized many other gospel music techniques to emphasize the text throughout the piece. He uses repeated phrases/refrains and turnarounds, call-and-response (stems from the spiritual and other songs of the enslaved), breaks in the music or accompaniment, clapping, and grand endings with marked crescendos that emphasize text. The text is very important to Hogan in that his goal throughout was to keep the good news (gospel) present and ensure that the words of the song were heard. Because gospel music is a worship experience and the text needs to be treated with sensitivity, there are many places throughout where there is no accompaniment so that the audience can hear and pay attention to the words.

—Ocie S. Banks

R. KEVIN BOESIGER

Songs of Healing and Hope

“Songs of Healing and Hope” is a collection of five pieces that I composed over several years. The first four pieces are in print but the final selection “Love Most Excellent, Love Divine” is a world premiere. The ultimate source of healing and hope is love. The opener “Soli Deo Gloria” is the source of where all healing and hope begin – with God alone. Bach signed all his work with the Latin words “Soli Deo Gloria” to God alone be the glory. The three pieces in the middle represent songs that have come to mean a great deal to me. “Here in the Silence” was a collaboration with Ron Cadmus and the text bids us to rest and find peace in silence with God. I composed “Be My God” after close friends were in the Florida airport in 2017 when a gunman opened-fired on the people in the baggage claim. I found comfort in knowing God would protect them. “There Is a Balm in Gilead” is one of my favorite spirituals and speaks of a place of healing.

—Notes from the composer

DAN FORREST

Te Deum (We Praise Thee, O God)

Setting a *Te Deum* is no small task for any composer. At this point in music history, hundreds of settings have been written over several centuries, and many have entered the standard repertoire for chorus and orchestra. Nonetheless, the text appealed to me with its unshakeable affirmation of bedrock truths about the triune God, and I set out to find a way to create a setting of my own. I started with the big-picture view of the text, thinking through the macro-shape of the work as a whole. Early on, I decided to write three separate movements, to allow three separate musical ideas. I tried, however, to present sections of text in a different musical light than the more common *Te Deum* settings of which I was aware. This led me toward a quiet, reverent prayer for “O Lord, save Thy people...” and “Vouchsafe, O Lord...” Since these prayers were not part of the original *Te Deum* text but were added on later, I took the liberty of placing the Prayers in between the other two traditional sections, thus creating a quiet contrast between the larger settings of the two other sections.

—Notes from the composer

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The Artists



Daniel F. Smith, Conductor

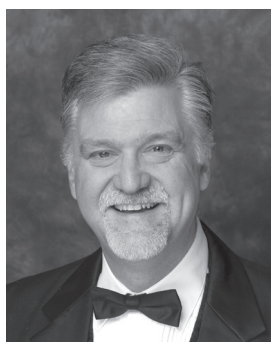
Daniel F. Smith is currently the Director of Orchestras at Loveland High School, Lucile Erwin Middle School, and is the Founder and Artistic Director of The Northern Colorado Youth Orchestra. During Mr. Smith's tenure in Loveland, the orchestra programs have grown from three small groups to fourteen prior to the pandemic. These groups include multiple sections of 6th, 7th, and 8th Grade Orchestra, an Advanced Middle School Orchestra, High School Concert and Chamber Orchestras, a Full Symphony, and Pit Orchestra. Outside of Thompson School District, Mr. Smith has served as the Principal Bassist for the 101st Army Band for fifteen years, has run The Arco / Pizzicato Music Studio preparing young musicians for All State Orchestra and University studies, and has had the opportunity to perform as a bassist and conductor with countless musical organizations across Colorado. His vision of Inspiring Harmony for Tomorrow is a commitment to young musicians across Colorado to keep the arts alive in schools and our community for decades to come.



Roberta Q. Jackson and Debra D. Burgess, Conductors

Nationally recognized artistic leaders, Roberta Q. Jackson and Debra D. Burgess, PSG Co-Conductors, have led the award-winning Portland Symphonic Girlchoir to its place among the finest children's choral ensembles in North America, delighting and inspiring singers and in Portland, nationally, and around the world for 35 years. Mrs. Jackson received her Master's Degree from the University of Colorado; Mrs. Burgess received her B.A.E. Degree from Pacific Lutheran University. Both have been awarded the distinguished Artist Teacher Diploma from the Choral Music Experience Institute, working with Dr. Doreen Rao, internationally renowned choral leader, educator, and recipient of the prestigious 2019 Robert Shaw Lifetime Achievement Award. Mrs. Jackson has also received the CME Master Teacher Certificate. She served many terms as Repertoire & Resources Chair for Women's Choirs, as well as Children & Youth Choirs for OR ACDA and the NWACDA Board of Directors. Mrs. Burgess teaches music, grades K-8, at St. Thomas More School. She has served on both the OR and Northwest ACDA Boards of Directors as

Repertoire & Resources Chair for Children's Choirs. As Girlchoir's Vocal Coach, Mrs. Burgess presents fall and spring solo clinics and trains nearly 40% of its members as soloists each season, as well as privately coaching singers for solo performances, auditions, and college preparation. Mrs. Jackson and Mrs. Burgess have been presenters at state, regional, and national ACDA Conferences and have presented music workshops for the Archdiocese of Portland, as well as Portland and Reynold School Districts. As recognized leaders in their field, Roberta and Deb have been selected as Guest Conductors at Carnegie Hall, are featured chapter authors in the book, *Perspectives from the Podium: Insights from Expert Children's Choir Conductors Volume II*, and in 2018 Roberta was honored with the Podium Award In Recognition of Outstanding Work in the Choral Arts from Oregon American Choral Directors Association.



R. Kevin Boesiger, Conductor

R. Kevin Boesiger received a Bachelor of Music Education from Nebraska Wesleyan University and a Masters of Music in Music Composition from the University of Nebraska at Lincoln. He is the Director of Blended Music and Kingdom Growth at Covenant Church in Omaha, Nebraska. Boesiger previously was the Arts and Education Director at the Kroc Center in Omaha from 2017–2021 and the Creative Arts Pastor at Christ Community Church in

Beatrice where he served from 1990–2017. He also served as the Choral Conductor for Southeast Community College in Beatrice where he directed the choir and served as the musical director for their stage productions for 12 years. Boesiger served as the conductor for the Beatrice Regional Orchestra for 11 years. He has studied with Mark Hayes, Dr. Randall Snyder, Tyler White, and Boyd Bacon. Boesiger is published with the Lorenz Music Corporation, Hope Publishing Company, Pavane Publishing, Lillenas Publishing, Fred Bock Music, Shawnee Press, Hinshaw Music, EasyChoirMusic.com, and Choristers Guild.



Don Krudop, Conductor

Don Krudop is a lifelong music educator, having taught for 48 years with the Virginia Beach City Public Schools system and at Virginia Wesleyan & Regent Universities. In addition to his work with the Chorale, he is Director of Music Ministries at Heritage United Methodist Church, also in Virginia Beach. Don was Director of the Commodore Chorus (Barbershop Harmony Society) and led them to both the Southern

Division and Mid-Atlantic District Intermediate Chorus Championships, and sang tenor in the Southern Division champion and International quarter-finalist barbershop quartet, Old Dominion Line. Don was named Virginia's "Music Educator of the Year" by the Virginia Music Educators Association, was Salem High School's "Teacher of the Year," and was a national finalist for the Grammy Foundation's "Music Educator" award. He was a recipient of both the Shenandoah University "Distinguished Alumni Award" for Outstanding Career Achievement (2000) and for Lifetime Achievement (2023), and was recognized by Coastal Virginia magazine as one of Hampton Roads "Ten Top Educators." He is a Past President of the Virginia Choral Directors Association, served as the Virginia ACDA "Repertoire and Standards" chair for community choirs, and was a national chorus mentor for the National Association for Music Education. Don is well-known as a conductor, adjudicator, and clinician throughout the Mid-Atlantic and Southeast. Don holds the Doctor of Musical Arts in Music Education, Master of Music in Conducting, and Bachelor of Music Education degrees from Shenandoah University.



Preston Hawes, New England Symphonic Ensemble Artistic Director and Concertmaster

Hailed by the European Academy of Arts and Sciences as an "electrifying and virtuosic" performer with "exquisite taste and rare talent," Canadian violinist Preston Hawes is a laureate of the Concours de musique du Canada, the Andrews International Music Competitions, and the Prix de Musique de Chambre à Fontainebleau, and is a recipient of the J. C. Van Hulsteyn Award, and Peabody Career

Grant. He has been heard as a soloist in more than 35 countries and in venues, including Carnegie Hall, Lincoln Center, Kennedy Center, and Plovdiv Symphony Hall. Having earned a Master of Music degree and the coveted Artist Diploma at Yale University, Hawes completed his studies by earning a Doctorate of Musical Arts from The Peabody Institute of Johns Hopkins University. Hawes is a professor of music and director of strings at Washington Adventist University in Takoma Park, Maryland, and is the artistic director of the New England Symphonic Ensemble.

MidAmerica Productions, Inc.

During its 40 years, MidAmerica Productions has brought together conductors, soloists, and choral and instrumental ensembles from the US and abroad to appear at New York's top venues, including Stern Auditorium / Perelman Stage, Weill Recital Hall, and Zankel Hall at Carnegie Hall; and Alice Tully Hall and Avery Fisher Hall (now David Geffen Hall) at Lincoln Center. Additionally, MidAmerica Productions has presented concerts in

numerous US cities and in countries throughout the world, including Greece, England, Austria, Bulgaria, the Czech Republic, Italy, France, Portugal, and Russia. MidAmerica Productions's concerts have showcased choral groups singing oratorios with talented conductors, full orchestra, and professional soloists; individual instrumental and choral groups performing as part of the Ensemble Spotlight Series; and solo recitals. Diverse programs have included Madrigal Festivals, Vocal Jazz Festivals, National Wind Ensemble, National Festival Youth Orchestra, and Sweet Adelines. Among the renowned guest conductors who have led MidAmerica's concerts are John Rutter (who has conducted more than 130 concerts in Stern Auditorium / Perelman Stage at Carnegie Hall), Sherrill Milnes, Lukas Foss, Helmuth Rilling, H. Robert Reynolds, JoAnne Falletta, Michael Morgan, and Jonathan Willcocks. More than 800 conductors have conducted on MidAmerica's series in New York and abroad, sharing the stage with 1,300 solo artists from the world's greatest opera companies and concert stages, and 3,700 choral ensembles from the US and abroad. There have been 174 youth and collegiate orchestras, as well as 146 youth and collegiate bands, jazz bands, and wind ensembles.

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